



PSSA NEWS & VIEWS

BULLETIN OF THE
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



WHO'S WHO IN P.S.S.A.

PRESIDENT

Roy Johannesson F.P.S. (S.A.)
c/o P.O. Box 1150, CAPE TOWN.
52-1715 (H) 27322 (B)

VICE PRESIDENTS

B. Wilkens F.P.S. (S.A.)
201 J.B.S. Building,
Main Street,
PORT ELIZABETH.
51-1738 (H) 23826 (B)

L. Luckhoff
135 Howard Avenue,
BENONI.
54-2788 (H) 45-6291 (B)

DIRECTORS

D.G. Basel

P.O. Box 20048, Alkantrand,
0005, Pretoria.
Tel. 47-4357

R. Bigalke

33 Aviva Road, Hadison Park,
Kimberley. 8301
Telephone 92627 (H) 22111 (B)

R.J. Erasmus

P.O. Box 632, Vanderbijlpark
Tel. 33980 (H)

K. Frankel APS (S.A.)

c/o P.O. Box 3860,
Johannesburg.
Tel. 41-1064 (H) 28-3320 (B)

K.N. Halliday

8 Amatoka Avenue, Pinelands,
Cape Province.
Tel. 53-3201

L.E. Lavis

12 Sinclair Road, Selection
Park, Springs.
Tel. 838-1641 (B) 56-8905 (H)

R.D.A. Owen FPS (S.A.)

18 Starling Crescent,
Walmer, Port Elizabeth.

G.G. Robertson APS (S.A.)

301 E.P.B.S. Building, 104 Main
Street, Port Elizabeth.

I.S. Shepherd

21 Jacona Road, Albermarle,
Germiston.
Tel. 34-6359 (H)

L. Smithies APS (S.A.)

P.O. Box 3440,
Port Elizabeth.

G. Whittington-Jones APS (S.A.)

14 Windsor Lodge, Beach Road,
Fish Hoek, Cape Town.
Tel. 82-2931 (H)

P.S.S.A. NEWS AND VIEWS

Official Newsletter of the Photographic
Society of Southern Africa

Vol. 3, No. 3

March, 1975

C O N T E N T S

FOCAL PLANE

THE SAGA OF ERMINTRUDE SMOG (MISS)

SO YOU WANT TO BE A PHOTOGRAPHER?

NEWS.....

RECORDED LECTURES

INTRODUCTION TO INSECTS

READERS' QUERIES

INTERNATIONAL PRINT TEST MATCH

JUDGES

INFRARED FILM FOR LANDSCAPES

FOCUS ON

AVOIDING CAMERA TROUBLE

INSECTS ON THE WING

TREATMENT OF COLOUR NEGATIVE FILMS

COLOUR CORRECTION IN BLACK & WHITE

EDITOR: Ivor S. Shepherd

PRODUCTION: Les Luckhoff

FRONT COVER:

"BEREAVED" by Ozzie Radford.

FOCAL PLANE

This issue I'm once again requesting the club Secretaries to send me the club mag or newsletter directly - this will ensure that I get them, as I'm sure quite a few mags are going astray. In this manner it will also be seen that I'll get the news a little earlier than usual. By all means still continue to send the mags and letters to PSSA, they also need them, but I'd appreciate receiving your copy directly.

I'm still waiting for more copy for the Focus On series; sorry, this one I can't fake - I can only fake articles, pictures I need from existing personalities, not figments of my imagination. Cape Town and Port Elizabeth don't seem to have many photographers down that way at all, judging from the lack of prints.

Our President has something to say this month and I'm sure you would much rather read what Roy has written, so over to the President's column.

THE PRESIDENT SPEAKS:

I hope 1975 is turning out to be a very happy and photogenic year for all those who read News and Views. PSSA is indeed composed of a large group of happy people - have you ever seen an unhappy photographer?

Whilst on the subject, may I make a personal appeal; if you are unhappy about the administration, direct your complaint directly to me in the first instance and NOT through your club magazine, and never lose sight of the fact that photography is our HOBBY.

A great amount of time and effort is put into running PSSA on a voluntary basis, but the time has now arrived for the appointment of a part-time Secretary. If you have any ideas on the subject please contact Les Luckhoff the Executive Chairman.

Many of our members rely on News and Views as their only communication with the outside world of PSSA. It is, therefore, our intention, that, come what may in 1975 you will receive News and Views once a month. Club members who are not full members of PSSA should be encouraged

to join, if only to obtain the benefits of our GROUP ALL RISKS INSURANCE cover. Once again, write to Les Luckhoff for details.

Did you know that you may send slides and prints for personal assessment to the Chairmen of the respective Divisions? The same applies to Cine films - the Motion Picture Division is waiting to help YOU. If you would like to send a portfolio of, say, twelve prints to Robert Owen (he's Print Chairman) in Port Elizabeth for comment, get them off soon, before next Congress.

Please check the inside front and back covers for the names and addresses of all the office bearers and Chairmen of Divisions. And don't hesitate to call on them for their assistance when needed.

Twice a year you may apply for Honours, either Associate or Fellowship. Write to May Simm, Secretary of the Honours and Awards Division, (40 Acacia Way, Pinelands, Cape) for application forms. July comes around too soon!

To all of those who work towards a more active and forceful Society may I say a big thank you.

Sincerely,
Roy Johannesson, FPS(SA)
PRESIDENT.

THE SAGA OF ERMINTRUDE
SNOG

Part II. By Brian Field. Greytown
Camera Club.

Dear Mr. Twinkle,
It was good of you to return my camera
and also to let me know that these new
type cameras don't have little windows
in the back for me to see the film.

But I am having more trouble with this; what you call "Foolproof" XE Automatic Camera, and I'd very much like to know why it still won't take a picture?

I have wound it on, but when I press the little button nothing seems to happen, so I presume it must have stuck.

I enclose the camera again and do so

hope you can make it work.
Yours hopefully,
Ermintrude Snoo (Miss).

SO YOU WANT TO BE A
PHOTOGRAPHER?

Part I. By I.S. Shepherd.

A little while back I gave a list of requirements needed to become a judge this was bitter experience talking. Now it is once again bitter experience speaking.... this time from the other point of view.

Obviously, the first requirement is the need, or want, to express oneself in a form other than through words, and, if you don't decide to paint, then you can only decide to photograph.

The second requirement then becomes one of dedication, and, if like the majority of photographers, one learns photography through the medium of an amateur club, then a large slice of dedication is needed in one's make-up. Disappointments will be many and will be frequently encountered.

Notice that an artistic bent has not yet been mentioned, and this is because I feel that one can cultivate this aspect of photography to a point which, although may not be earthshattering, will at least be acceptable.

Third requirement, quite a fair sum of money. By this it isn't meant that one should make like Croesus, but please take my advice - photography isn't the cheapest of hobbies, and, the harder the bug bites, the more one can spend on specialised equipment.

If you have the three requirements, read on - if not, please turn to page 5.

Let's assume you have the equipment, or, if not, you'll be able to talk to one of your friends about your requirements. (What, you have no friends? Fine, you shouldn't have any problems!) So you'll have to see Sly Sam, the camera man. Whatever he says, check out. Test the equipment before you buy, and buy the best you can afford. That way you won't lose too much when you buy your second

camera and third etc. The first things to learn about shooting pictures is that the one picture which is given a lot of thought will beat the 101 "snapshots" which were "point and press" efforts. There are several ways in which a photograph can be "planned".

The thing that makes a shot is primarily "lighting". If the light is wrong or no good, then you have a big problem to overcome, and you'll need a man biting a dog to get a good picture. So, if the light is no good in the morning, try the afternoon, or add a little electronic flash or change the angle at which you are viewing the object. Outdoors you can't move the light-source, you'll need to move yourself. (Or your subject).

Also, remember that certain scenes look better with different types of lighting. Grass or flowers shot "against" the light look better (generally) than those shot with "frontal" lighting. Again (generally) a landscape looks better with side lighting, as it gives better form. However next time you try this outdoor stuff, try changing the angle of view, you might pick up a winner. (Which you wouldn't if you shoot from the easiest position).

Ever tried shooting at sunrise or sunset? Sounds simple, doesn't it. But I'll bet that only 5% of today's photographers are up and about at 4.30 a.m. in summer to get a particular mood shot, or even better, at 6.00 a.m. in winter, waiting for that misty, freezing picture? Winter sunrises are particularly rewarding, but are equally as cold and uncomfortable in the taking. However, we here in the Republic are lucky as it doesn't really get that cold in winter, I can assure you. (Mind you, that long sheepskin coat I wear and the 2 litre flask of KWV I carry around helps with the cold; it also makes a tripod a necessity in my case for any winter pics.)

The next time you see a guy, (or doll), lying on the ground squinting through a box don't think they're nuts, all they are doing is getting another look from another angle. And sometimes it pays off. (Other times all that happens is that you get run over by a bus). Of

course, you can avoid buses by getting on top of high buildings. This is another angle to take a look at. Here one should watch out in case one steps into space - an altogether frightening experience which I guarantee one will not repeat after a 5 story fall). However, I guess you all get the point. Try different angles, up, down and to the sides.

Whilst trying different angles you'll find that objects in the format change position in relation to other objects, and this brings in positioning or "composing" the picture. There are certain "basic" rules, for want of a better word, which apply to all art forms, photography included. You will find that a curved line is more interesting than a straight line, that a line running from corner to corner is "stronger" than one running straight vertically or horizontally, that a triangular arrangement of objects is better than three objects "lined up", that a circular arrangement of several objects is more pleasing than a square formation, etc, etc. These are not "just old fashioned ideas", they are self evident facts when viewed in pictorial form. Also to be learned are the "strong" areas in a format and these are the lines of thirds, fifths, and the points in the top thirds, bottom thirds, left and right, etc. A low horizon line usually gives a strong effect, a high horizon line, one of peace or tranquility. (Don't for goodness sake title that landscape either "Peace" or "Tranquility" as 175,0243 other authors already have). So, generally, an object placed in the left bottom third is more dominating than one placed in the left top third, and a line running diagonally across your shot would be more interesting than one running up and down.

But, when composing you also have to "balance" your picture. (For this you don't need acrobatic ability either). Balance is really very simple - an object on the right hand side generally, note, generally, needs another object on the left hand side to balance the picture. Put a tree on the left, let's have a shrub on the right, or a horse or a dog. Most times. However, there is the exception that proves the rule, and, when you come across the exception, you'll recognise it. Similarly, if you have something in the

top left third, you'll need something in the bottom right third. Example: A rising sun in the top left third, a fisherman silhouette in the bottom right third. Corny but acceptable. And necessary.

Then, to make life a little more difficult, you have to have a little "connection between objects" in your scene. Like, it's not too hot putting a Zulu warrior sitting on Durban beach in full fighting kit. One or the other is just not "kosher". (O.K. so the guy's on holiday, but I still bet you don't get a winner). A cow standing at a bus stop wouldn't go either, unless it was pulling the bus, and then only for fun. Beer cans, which are becoming almost a national emblem, should always be kept out of wildlife shots, unless of course, the beer can happens to bear the same name as the animal. (This saves telling your friends that that is a lion in the picture). Telegraph poles, wire fences, tarred roads with white lines down the centre and large pieces of white material are others that don't help either, so the idea is to check your background carefully through the view finder before you press the button.

I agree you can paint out certain things but it's easier not to have them there in the first place. Once again, a change of angle can eliminate a lot of "trash". Good, now you're starting to shoot bronzes. Let's move up to silvers.

The cheapest thing you'll ever have in your gadget bag will be film. (If you ignore the short cable release and the eye cup). So why shoot the scene once? Shoot it several times at different speeds, and then vary apertures, and then vary both. Why? Because - first, your exposure meter isn't always right, so at least three shots bracketed one up, one down and one spot on should give you a winner. Then a change of aperture changes depth of field which can also help to eliminate unwanted areas. (Like the mother-in-law standing in the background). So it cost you R50.00 in petrol to get there, why not shoot off about R30.00 worth of film? And if you go to the Kalahari, (like Luckhoff), you'd better shoot at least R300.00 worth. And remember, shooting makes perfect in photography, like it does

with duckshooting. So shoot at least 3 rolls a week, maybe more. (Someone once told me that the top amateurs overseas shoot anything up to 50 rolls a week; this I can't vouch for but I'll bet their trigger fingers must be hardened and calloused). But, when shooting regularly, lots of things start to become automatic (not the camera you idiot), and this gives the "man on the button" time to concentrate on the picture. To summarise - try an underexposed and then an overexposed shot, it's not always the "correctly" exposed shot that looks best. (You can always use the overexposed shot for a "montage" anyway). Try early morning and late evening shots for effect, and shoot regularly.

And on the subject of film, try to stick to one make and type, and when you've mastered that one, then, and only then, use another for specialised purposes. I know several manufacturers produce film, but you, personally, can't support them all, neither can you keep them in business on your own, so, don't be a "good" guy, just be a photographer who has his preferences. (And that's why it pays to buy your film at your regular dealer before you leave on that trip - you won't have to shoot with something you don't know about (filmwise), just as you would not borrow a different make of camera should you wish to carry a spare body on that trip. In other words - KNOW YOUR EQUIPMENT, as well as KNOW YOUR FILM. (And that's also not as simple as it sounds).

As a last last, always study your subject and try to learn as much as possible about it or them. A simple example, which I heard from Ken Rees, APS(SA) in Pretoria. Ken, is, as you may or may not know, a very good insect photographer, and was one of the "gogga" pioneers in South Africa. One evening Ken put up a particularly beautiful butterfly for judging, and earned himself a Gold or a Certificate for the shot. At the tea break one of the entomologists who happened to be present (there are plenty of them in Pretoria), came along to Ken and said, "That was a nice shot of the (some scientific name), but old chap, that butterfly happens to feed on all sorts of unmentionable rubbish, but definitely not on flowers". As Ken replied, "I couldn't

possibly have presented it feeding on... (censored) could I". "No, but a rotting peach would have served", was the reply. End of example. (It's still a very good picture). But this sort of thing can get you drilled in some situations where the judge is a fundi. So whatever you shoot, study your subject closely, and if you are shooting nudes, don't get too close to the subject.

Of course, now you have joined a club, it becomes much easier. You just have to listen to the judges, they are full of wonderful suggestions, and I mean that sincerely.

So - look, shoot, listen and learn.

* * * * *

NEWS.....

CAPE TOWN -

The Annual Award trophies handed out at the annual dinner of the Cape Town Photographic Society were as follows:
 Bell Trophy - Slide feature: Christine Vader. Lawley Trophy - Monochrome Print: Ted Dickinson. Vertue Trophy - Colour Print: Tom Niemeyer. Johannesson Trophy - Nature Slide: May Sim. French Trophy - Film: Ethel Rosenstrauch. Johannesson Trophy - Service to Cinematography: Joe van der Linden. Millington Trophy - Portrait in Beginners Section: Ken Kensley. Polchet Trophy - Pictorial Slide: Susie Hommes. Aloe Trophies - Films: Tita Wilson and Brian de Kock.

Honorary Life Membership was bestowed on Bill Vue and Bronze Medals for Special Services were handed to Heather Warne and Nan Munro.

5 Star badge recipients were May Sim, Peter Smits, Joe van der Linden and Mike Warner.

The Kodak Trophy for the best aggregate in the Print Section went to Roy Millington. Judging by the photograph published elsewhere, which Roy so kindly sent up, it looks as if CTPS had a real ball at the annual dinner.

SEZELA - (Postal Portfolios).

Bridgette Pacey-Tootal kindly sent me the gen on Postal Portfolios and I just have not had the space to put this in - for this I must apologise.

The aim of Postal Portfolios is to provide facilities whereby photographers may submit their work to others for mutual and constructive criticism; the regular circulation, via postal services, of members' work provides a stimulus and a comparison for the members. Membership is divided into "circles" each of which consists of up to 13 members throughout the country. (S.A., Rhodesia, Lesotho, Botswana, Swaziland, etc.). The link between members is a box containing their work which circulates between these members, in order, at regular intervals. (Generally once a month). Each member retains the box for not more than one week in order to deal with the contents in a prescribed manner. Each circle has at least 3 boxes circulating thus there are 3 folios per member circulating at once and members do not have to wait for the first box to return before another folio is despatched.

Each member is expected to enter at least one item of work each month, although allowance is made, within reasonable limits, for circumstances which prevent members submitting work regularly. Each box contains a notebook, in addition to the work, and this is the "gossip column" of the Circles. It is the means of raising or answering photographic queries, for discussing different aspects of photography, or mentioning items which could be of general interest to others in the Circle. Marks are awarded to each item of work, up to a specified maximum of 20 points, are entered on a form and sent to the Secretary when the box is sent off to the next member on the Circle list. When the box returns to the Secretary, the marks are totalled and suitable recognition is given to those gaining qualifying percentages. The total marks and the written criticisms provide an element of competition and encouragement to one's own photography - "criticism" does not necessarily imply finding fault, it also means praise for the good points in the work. Print sizes for normal rounds in the country are 15 x 12 max. and 10 x 8 min. The basic rules, which are necessary for the smooth running of the operation, are simple and are not irksome. Membership of one circle costs R4.00 plus an entry fee of R1.00 plus a further R2.00 per Circle if required. A lapel badge costs R1.00.

There is also an International Exchange set-up with both America and England and Australia is now also coming into the picture. Sounds like great fun, and I see there are some very good "clickers" in the organisation. For those who are interested would you contact Miss Pacey-Tootal at the address given on the inside back cover.

DURBAN -

The Camera Club had quite a time over the last few months, what with Clive Passmore winning a prize in the Argus/PSSA show, and the show itself being a "sell-out". Apparently someone was overheard passing the following remark at the show, "Well it's just as well we have one photographer in the club".

Reading the Rev. Herholt's article on photography I was interested to read his statement that a top photographer took better pictures with an Instamatic than others could take with his quality equipment. Agreed Reverend, but I'll take better pictures with my top equipment than with an Instamatic. Just goes to show, things can get out of hand. I remember someone saying at a club meeting here in Joeys that "you can go from Beginners to Beret with an Instamatic". I'll bet. But you'll get there quicker with the right equipment correctly used, and intelligently used. I'd also agree that if you gave a baboon a Leicaflex you'd get a lot of dud film.

JOHANNESBURG -

I notice that JPS are already organising their 1975 Salon. I'm sure there'll be some gen on this shortly. If there has not been, then I'm equally sure a quick line to Box 7024, Johannesburg, 2000, will get an equally sure reply from Eddie Lightbody who is the Salon Director. The Salon will go on from October 7th - 13th. Closing date will be September. Harry Parker is having to give up as Editor of Reflex owing to other commitments and has kindly offered a crash course in editing, sub-editing, writing, proof-reading and litho-printing. Pity all the club editors can't get in on this one - I'm sure they'd appreciate it as much as I would.

However, I'll be sorry to see Harry go as he has done a tremendous job for Re-

flex well up to any previous standards. Best of luck from all of us Harry, and may you enjoy very good health for a long while to come.

In the JPS - CCJ interclub JPS walked off with the Trophy, whilst CCJ claimed Best Pictorial and Best Nature. So perhaps the results don't count after all, as a very good time was had by those present.

WELKOM -

The Welkom club are back to the 2nd and 4th Thursday each month for their club meetings. By now they are surely back to normal after the Salon.

QUEENSBOROUGH -

Chris Christensen of the above Cine Club won the "S.A. Best Ten 1974" and we all hope the film will do well overseas. Ten year old Charl Christensen is following in father's footsteps, and, as the Chairman says, "I think this is the first time that a ten year old has ever won a trophy in a Cine Club". You could be quite right. Congratulations to Carl Christensen. (And Chris had better start watching out for competition).

Ernie Thomas gained a third place in the Whysalls Competition and Eric Pullon has already showed the film he took at Congress, entitled "Outenique Choo Sjoe" it won Eric the "Best Holiday Film" award. Queensborough implemented a "Best Actor and Best Award" this year, and these went to Philip Roux and Gaynor Peel for their parts in "Come Thursday" which won the S.A. Ten Best mentioned earlier. Looks as if Queensborough Cine Club are not going to forget 1974 in a hurry. Later on I'll publish a little of the Editors "Readers Queries" column.

* * * * *

RECORDED LECTURES

(I'm reproducing a letter I received from Lionel Bevis, Chairman of the Recorded Lectures Committee. I think Lionel has a few valid points which he would like the readers to comment on, or perhaps put forward suggestions of their own).

"I enclose a short paragraph on Recent Additions to the Recorded Lectures library which I would be glad if you would insert in "News and Views" if and when

you can find space. (I'll guarantee space for this sort of information Lionel - Ed). The insertion of the full catalogue in the October issue produced a number of bookings and I am most grateful to you for having inserted it. It is strange, however, why so many of our clubs are backward in making use of the service: maybe some of the smaller clubs have difficulty in securing the loan of a suitable projector or more probably, a suitable tape-recorder? I have been wondering if it might help if the tapes were recorded on a cassette? Of course, in this case, there would have to be audible change signals recorded on the tape. However, I'll think the matter over and perhaps send you a questionnaire to publish asking whether any clubs would make use of the service if the tape was recorded on a cassette".

Well, I feel that Lionel has really given this a lot of thought, ON YOUR BEHALF, and is prepared to go to a tremendous amount of work, to make the Recorded Lectures successful and available for all. That being the case, I also feel that it is now over to those in the clubs to write to Lionel and let him know what everyone out there thinks about it. The address: Mr. A.L. Bevis, Chairman, Recorded Lectures Committee, P.O. Box 1594, Durban, 4000.

The following series have been added to the library:

64. Tips on Titles and Slide Series by Margaret Bevis. 118 slides, with a 30 minute commentary. 2 tapes with either impulsed or audible change signals. Margaret Bevis describes and illustrates many methods of preparing slide titles and offers ideas for various types of slide series.
63. Hitch Your Wagon to a Star by Margaret Bevis. 93 slides. 30 min. commentary. Tapes available impulsed and audible change signals. This is the story of a crazy camera club which abolished judges all done in table top.
62. Colour by members of the C.S.I.R. Camera Club. (Winning entry in the 1972 PSSA Slide Series Competition). 50 slides with 7½ minute commentary. Impulsed tape. (Colour photography is painting with light. In this series the many facets of colour pho-

tography are presented).

61. "If Only..." by Dick Moon. APS(SA). 46 slides with 25 minute commentary. By means of two different half frame slides bound together in one frame, Dick Moon shows how slides could have been improved. Thus, "If only the photographers had paid more attention to....").

The fees for each of the above is R1.00. The slides are colour slides.

Telegraphic address: BEVIS, 16 Gadshill Place, Umbilo. Telephone: Durban - 35-9720.

Please give at least 21 days prior notice when booking lectures and also give at least three choices in case your choice is out. Perhaps bookings for a year could be arranged, then you could really plan your programmes ahead - just like Kinekor.

INTRODUCTION TO INSECTS

By Bruce Given. (With acknowledgements to New Zealand Camera, April, 1974).

Despite the fact that there are probably about a million species of insects on Earth, the general public expects the entomologists to add spiders, mites, snails, centipedes, all kinds of worms, leeches, fungal diseases and even fossils, fish and other vertebrates to his list of responsibilities. In addition to the colossal number of species (excluding non-insects) the aptern of behaviour and life cycle are bewildering in their variety and complexity.

For these reasons I use the word introduction in this months title. There is a great deal in the insect world which cannot be handled adequately using camera and subject according to the rules. To illustrate the disposition of subterranean, root-feeding insects we must dig up the plant and re-arrange the situation in an entirely contrived manner. Quite a disturbance to the environment of both plant and insect! Similarly, in photographing cryptic feeding habits of all kinds, insect parasitism, nocturnal activity and many other facets of insect activity, it is necessary to simulate conditions by manual manipulation before bringing the camera into play.

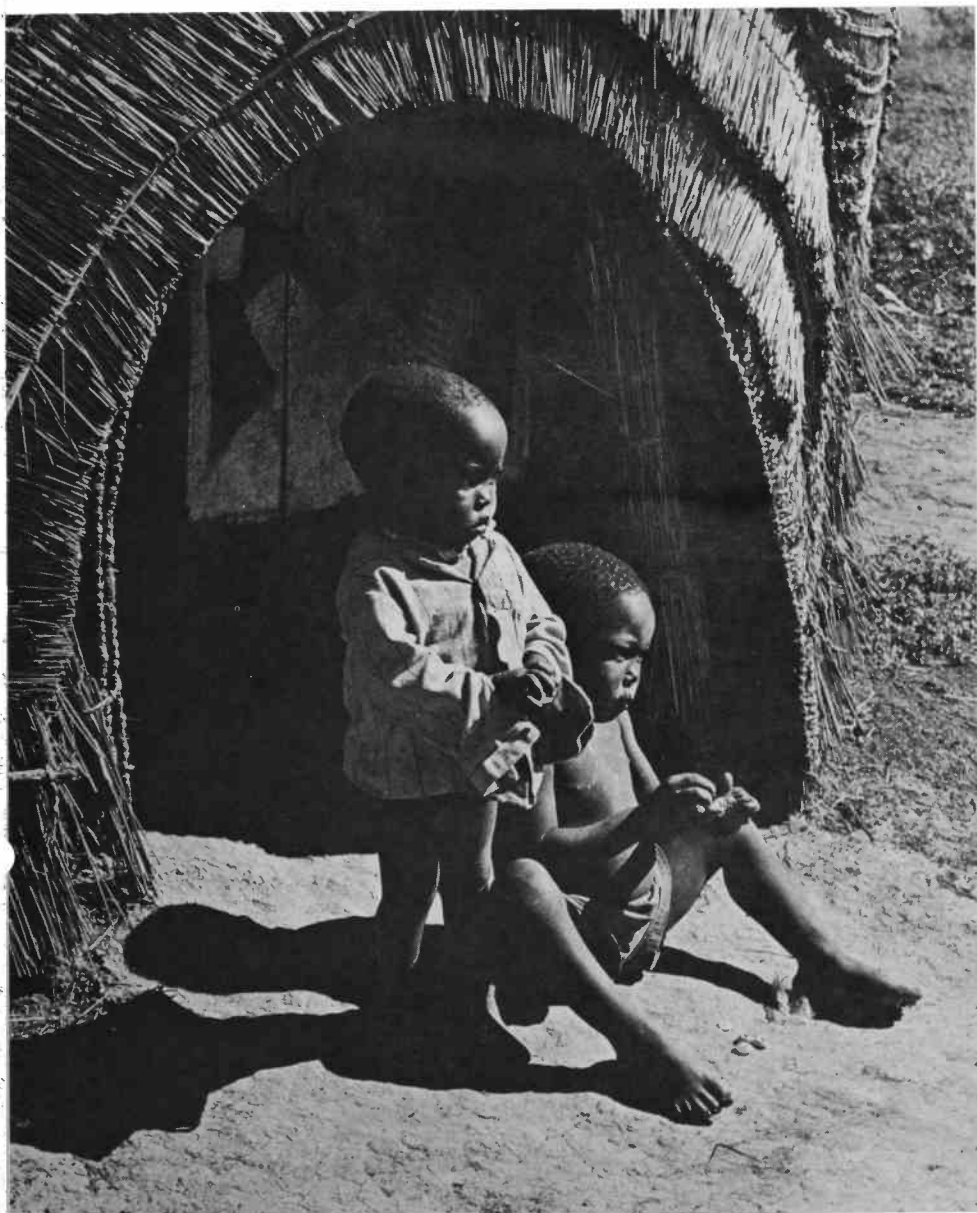
FOCUS ON..... OZZIE RADFORD.

Ozzie has been doing "his thing" in photography since he was 18, having started with the box Brownie, moving on to the Voigtlander Bessa, then a twin lens reflex and finally a Rollicord. At present owns a Pentax, Mamiya, Leica /G and "another old Leica, which I've just bought".



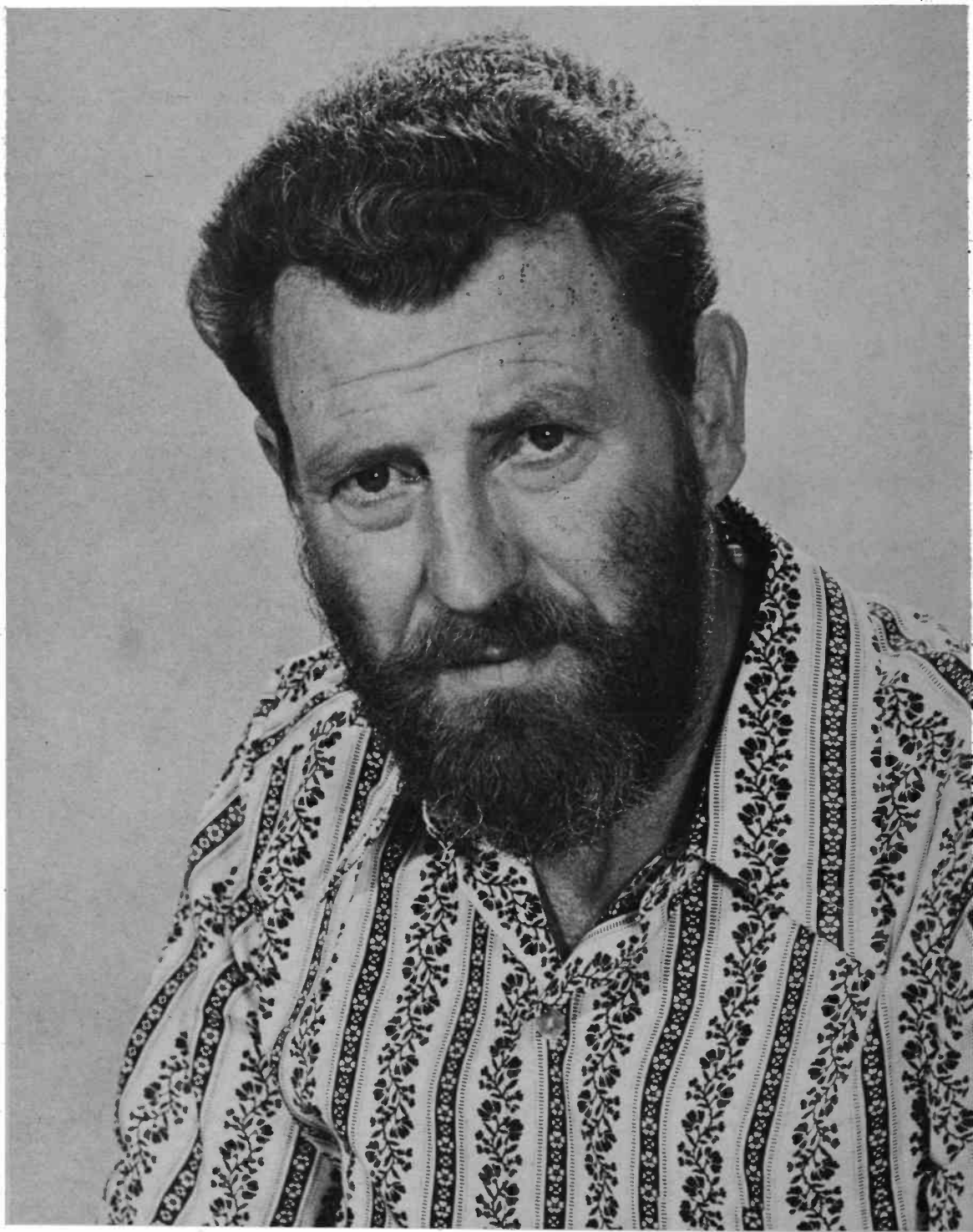
"JOHANNESBURG STREET SCENE". A typical scene, very familiar to those who live in the Golden City. This is a derivative which has been laminated.

Ozzie prefers black and white to colour with preference of subject going to portraits, landscapes, figure studies and architecture. "I've got a darkroom under the house. For a while I worked at selling photographic equipment part time, gaining some good experience". Present Occupation - Contracts Manager. 20 years a member of the Durban Camera Club; a foundation member of Postal Portfolios and a 4 star member of the outfit. Has coached many people on the basics of b/w photography as well as doing judging for many photographic clubs. A keen tape recording fiend, Ozzie swaps tapes with overseas photographers, which beats writing. Is also keen on tape/slide series.



"THE PICCANINS". A typical South African scene.

And, just for a change, I've published a picture of Ozzie himself.





"HOMEWARD BOUND" by Ozzie Radford.



The Cape Town Photographic Society Annual Dinner was attended by (from left to right) The President David Fisher, Mrs. Jean Fisher, Roy Johannessen, President of PSSA and Past President of the CTPS, Mrs. Raymonde Johannessen, Dick Pearce, Past President, and Mike Warner, another Past President. (Photo by MG. Potgietier).

In the majority of such cases the insects photographed will be dead, anaesthetised or immobilised with cold. However, we do not resort to these practices unless absolutely necessary. Now for a few tips on photo-approach to our subjects.

1. Many insects are inactivated by darkness and low temperatures; photography of these can frequently be best accomplished shortly after day-break, before "irritability" or reaction to external stimulation makes photography difficult.
2. Also at night, many diurnal insects tend to congregate and early morning provides plenty of specimens together.
3. Chilling (NOT deep freezing) will slow down some insects allowing time for photography. Other species recover in remarkably short order.
4. Very active insects can often be handled by withholding some essential factor (e.g. food, hots in the case of parasites, or members of the opposite sex). Provision of the withheld factor results in an urge to feed parasite or mate which overrides the disturbance created by the photographer.
5. When anaesthesia or death is necessary for a mock-up, a very useful material is ethyl acetate. I use this particularly for immobilising caterpillars and other larval forms. A small piece of cotton wool dipped in this material will put a caterpillar "out" in minutes. The specimen should be manipulated and photographed a minute or two after movement has ceased. Do not use ethyl acetate in plastic containers or near fores or heaters. Many beetles and some moths will assume natural attitudes in refrigerators and can be anaesthetised in the refrigerator without becoming mobile. If left in an atmosphere of ethyl acetate vapour in the fridge for $\frac{1}{4}$ hour or more they sometimes die in very lifelike positions. Carbon Dioxide is also a very useful anaesthetic but not as convenient as ethyl acetate.
6. For manipulation of insects a pair of fine forceps, a few needles, some pins and an old spotting brush are invaluable.

7. To locate suitable insects, first get to know your own garden, then approach the more varied and extensively ecological systems as are represented in weedy roadsides, shrublands, forests, lakesides and so on.
8. It is well worth while to endeavour to assemble complete life cycle series of photographs and to include photographs of feeding evidence and other ecological interactions. Prolonged study of a subject can bring to light all sorts of unsuspected facets of insect behaviour.

It is worth remembering that, next to Man, insects are the most successful group of organisms on Earth and, the way Man is heading, it may yet be insects which will ultimately dominate.

READERS' QUERIES

With acknowledgements to "Focus" the Queensborough Cine Club magazine).

- Q. Recently I have bought a Cine Camera this after reading an advert that stated I would be able to make professional type movies if I purchased this particular model. Well, I've just received my first 16 metres back from the processors and it is far from being professional. Do you think I should trade this camera in for another model - and what do you recommend?
- A. Firstly - you shouldn't believe all you read: secondly - don't trade it in on another. I'm sure the fault doesn't lie with the camera. Why not spend a few rand and join the Queensborough Cine Club? I'm sure after a few months your films will improve.
- Q. My girl-friend has two Super Projectors and we are looking for a suitable container to store them in. What would you suggest?
- A. Try a bra!
- Q. I have a problem. For 20 years I have been a very keen and enthusiastic film maker. But now my wife threatens to leave home if I don't discontinue my hobby. My problem is that I don't have anywhere for her to go. (Her mother won't have her). Can you suggest anything?
- A. Try trading her in on a new Super Model.

- Q. Last month I was making a film which called for a nude scene. Unfortunately, when the film was returned the actress looked very blue in colour. Do you think she was over-exposed?
- A. No, but due to the colouring you may have produced a blue film. Try filming without your conversion filter or have a couple of electric heaters on hand.

***** INTERNATIONAL PRINT MATCH

In the first ever Inter country Print Test match organised between Southern Africa Postal Portfolios and their exchange counterparts in Australia and U.K., the S.A. set of prints has done extremely well, and is way out on top. The first heat, U.K. vs. S.A. was judged in Australia by 5 judges each awarding a total mark of 100. The "runs" when added together gave U.K. 2925 "runs" and S.A. 3055 "runs". (One print by Eric Heinz scored a "double century"). In the heat Aussie vs. U.K. and judged by S.A. (eight judges), U.K. scored 4767 whilst Australia scored 5325. The prints are now in the U.K. where the final heat, S.A. vs. Australia is being judged by the British photographers. This first Test Match has been a great success and has been received by all concerned with much enthusiasm. We are going to organise further Test Matches in the near future.

(The above information by Miss Bridgette Pacey-Tootall).

***** JUDGES

A short while ago someone mentioned that we ought to compile a list of judges to judge work from the country clubs, tape the comments and send them back to the clubs. This system is at present being organised by the Chairmen of sections of PSSA. I've received a few letters from outside clubs asking that a panel of judges should be published and that clubs could then specify who they wanted to judge their work and also give them a variety of judges to choose from. Well, I've just received what I think is a most generous offer from Bridgette

Pacey-Tootall of Durban who writes: "Regarding judging. If you are compiling a list of judges, Ozzie Radford, Eric Heinze and myself are quite prepared to help with any work the outside clubs would want judged". Bridgette goes on to offer to record the comments, if the clubs send a tape with their entries. Well, it's now over to the Clubs. You can contact Miss Pacey-Tootall at 67 Coronation Road, Malvern, 4001, Natal.

Miss Pacey-Tootall is an APS(SA) as is Eric Heinze. I'm sure Ozzie Radford is equally competent, being a 4 star worker and a keen International Salon entrant. So there you have three judges who could help the black and white print exhibitors who are looking for comment and advice. I'll be publishing prints by both Ozzie Radford and Bridgette Pacey-Tootall in the Focus On... series later on and hope also to get a series from Eric Heinze which will give an idea of what's going. Perhaps there are others who would like to assist with the taped judging idea?

***** INFRARED FILM FOR LANDSCAPES

Kodak International Editorial Service.

Scenic views rank high as favourite photo subject matter, but if you think colour is the only way to shoot eye-catching landscapes, perhaps you haven't tried a very special type of black-and-white film that can give you some of the most spectacular scenics you can imagine. The film? Infrared.

With Infrared film in your camera, the only extra item of equipment you'll need for exciting landscape photography is a dark red (Wratten A or equivalent) filter over your lens. With this setup, shooting is done in the same manner as with conventional black-and-white materials. But the resulting pictures are far from conventional. Blue skies are rendered so dark they look almost black; clouds pop out with their whiteness. Overall-contrast within the scene is increased noticeably over normal. Green grass and leaves appear white, as if covered by snow. Details in the far distance of the scene show with remarkable clarity. The over-all effect of such an

infrared photograph is unlike anything possible with other available films - colour or black and white.

Unlike conventional panchromatic films which are "blind" to the radiation of infrared rays, infrared materials are treated during manufacture with special dyes that impart sensitivity to this otherwise invisible wave length of light. Infrared films are also sensitive to blue light, hence the need for heavy red filtration to block all but infrared light from the film during exposure. When this is done, skies are rendered a deep tone, bordering on black. Due to the fact that little infrared light is present in a blue sky, the film registers it darkly. The chlorophyll found in all live green foliage and grass absorbs most of the visible light falling on it, but reflects virtually all of the infrared, resulting in a spectacular white rendering of all natural greenery in infrared photographs. This, in conjunction with the dark sky effect, results in an unreal, attention compelling pictorial effect. Due in part to the haze penetrating ability of infrared light, distance details in scenic photographs register much more clearly than when conventional films are used, even with filtration.

Because they have a longer wave length than visible light, infrared rays do not focus in the same plane as do visible rays. To ensure picture sharpness when shooting infrared pictures, you'll have to increase the lens-to-film distance slightly to properly focus these longer rays. Some cameras, particularly 35mm types, have a special infrared focusing mark engraved right on the lens distance scale. Visual focus is made in the conventional manner, then the distance reading is set opposite the infrared mark, rather than the regular index. Focus extension required for infrared work is often listed in lens data sheets; if no such information is at hand for your camera, a basis for trial is the extension of the lens by $\frac{1}{4}$ of one percent of its focal length. A recommended exposure is 1/25 at f/88 for distant subjects in bright sun; one second at f/22 for nearby subjects. This data applies to the use of 35mm infrared film; for High Speed Infrared, correct exposure will be obtained at 1/25, f/16. Because most exposure

meters will not register in the infrared region, an actual daylight exposure index cannot be assigned to the slower film. High Speed Infrared film carries a daylight rating of A.S.A. 50 when used with a dark red filter.

As additional ensurance for critical image definition, always use the smallest lens opening possible under whatever shooting conditions are present. A steady tripod is a virtual necessity when following this rule.

Kodak Infrared films can be processed conventionally using standard fine-grain developers such as D-76 or Microdol-X. Complete processing instructions come packed with the film.

* * * * *

AVOIDING CAMERA TROUBLE

(Acknowledgements to New Zealand Camera)

SLOW SPEEDS

It is often the slowest speeds on a camera that give trouble first, so every time your camera is empty test these by loading and firing them a few times. Should a delay system be fitted this too should be tested as it is the escape-ments in these actions that tend to clog up.

LIGHT METERS

Here again you have a trouble spot that can so easily be eliminated. Test your own meter with another whenever you have the opportunity, and if any film exhibits under or over-exposure, have your dealer check the unit for you. Light meters often continue to move after they have been damaged, so if your readings appear wrong in any way don't fire away and waste your film - get the meter looked at.

SHUTTERS

These do at times jam and when this happens, the camera looks as if it is operating O.K., but the shutter stays locked tight and you get no pictures at all. Here again check when changing film will soon show if the shutter blades are opening.

FILM TRANSPORT

When this jams, it is pretty obvious where the trouble lies, but here again the major cause of film jamming is not

faulty cameras but faulty loading. Did you ever read the instruction book to see how the films should be loaded in your camera? If not, then take a tip and waste that inch or two that you tried to save for that extra picture! It is of extreme importance that the film fits into a camera straight, and by allowing this little inch to go on to the take-up spool, you have a much better chance of the film winding evenly after the back has been closed. Even a small twist is enough to ruin a film before you reach the last exposure.

LENS CARE

Dust the lens with a blower brush, but tackle any real cleaning with great care. Better a dirty lens than a scratched one and it is so easy to scratch a lens if you try to clean it without the necessary precautions.

Make sure that all the dust is blown off the lens before you start. This is not as easy as it looks, and I would suggest that you need an eye glass or something similar, to make sure that there are no dust specks left on the lens. Next apply a good lens-cleaning solvent to the lens, and make sure that the solvent is made for camera optics. Some spectacle cleaning materials are not really suitable for this purpose. Allow just a moment for the solvent to react on the grease on the lens surface, then wipe off carefully with a very clean piece of material. Long-haired cotton wool is good for this purpose or if this is not available, a small piece of clean well-washed chamois. The chamois in this case must be completely dirt-free and thrown away after use, so that dirt that accumulates is not transferred to another optic.

* * * * *

INSECTS ON THE WING

(Acknowledgements to "IRIS", SABS magazine).

If you want to photograph insects in flight, the following tip will be most useful. Place a glass tube of sufficient diameter in a slanting position, pointing to a light source. Focus at the upper rim of the tube. You then place the insect - butterfly, bumblebee or suchlike - at the bottom of the tube and watch it crawling upwards. As soon

as it has reached the rim, it will smooth its wings and take off. Under these circumstances it is not difficult to release the shutter at exactly the right instant. But you will need an electronic flash unit in order to use the highest shutter speed and the smallest aperture. It's wise first to rehearse without film, so that you know the exact behaviour of the insect as well as your own reaction time.

TREATMENT OF COLOUR NEGATIVE FILMS

Some amateurs who process Agfacolor negatives film themselves, use a film wiper after immersion in the last solution just as they are accustomed to do with their black and white films. This practice is not recommended, because wet colour negative film is much more sensitive to mechanical damage than black-and-white film. You may, however, go out of your way and spray the film with distilled water after treatment in the Agepon solution (1+200; $\frac{1}{2}$ minute), especially if the water is very hard. This operation reduces the risk of the occurrence of drying marks.

* * * * *

COLOUR CORRECTION

It is probably true to say that there are many camera enthusiasts today who have never used a filter when taking a black and white photograph. Indeed, there are many who have never even taken a black and white photograph! Such is the influence and popularity of colour photography among the masses, the undoubted pleasure of working with monochrome film, and the resultant satisfaction of producing good enlargements in the darkroom, have tended to become less appreciated. WHY USE A FILTER?

To understand more clearly the function of filters, it is necessary to consider certain facts concerning the composition of white light. Projected through a triangular glass prism, a narrow beam of white light can be split up into a band of colours known as the spectrum. Each merges imperceptibly into the next, but basically there are seven visible spectral colours: violet, indigo, blue, yellow, green, orange and red. Now, the modern panchromatic emulsions, excellent

as they are in their monochromatic rendering of colours, are over-sensitive to blue and violet light; thus blue objects are always shown lighter in photographs than they appeared to the eye at the time of taking. This characteristic has manifested itself chiefly in landscape photographs and general scenes, wherein deep blue skies have "vanished" to be represented by blank or near-blank areas of white paper. To correct matters, a suitable filter is placed in front of the camera lens. Unfortunately common usage almost solely for this purpose has led to a wide-spread acceptance of filters simply as a means of getting nicely-toned skies and clouds in the picture whereas in fact, they are designed to modify the colour quality of transmitted light. In other words, they actually hold back some of the light falling on them and prevent it reaching the film. To compensate for this, exposure times must be increased when a filter is used; the amount of increase being directly related to the filter's depth of colour. This increase is called its "exposure factor" or "filter factor".

TYPES OF FILTER

Although loosely referred to as "filters" there are three main types used in photography: colour filters (also known as "light filters"), neutral density filters and polarizing filters. Special ones are also made for colour photography, i.e. colour temperature correction filters (including conversion filters enabling daylight type films to be used in artificial light and vice versa), haze filter, ultra-violet filter. And of course, other kinds are available for use in technical and medical photography, making colour prints, etc.

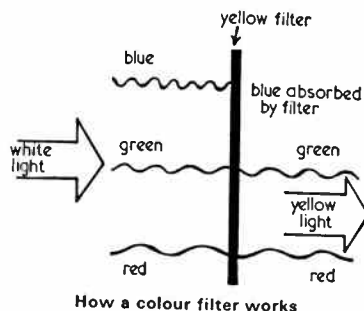
Filters are obtainable in these forms: gelatine film, gelatine film cemented between glasses, and glass dyed in the mass. Gelatine filters can be cut to any size with scissors, but their glazed surface is easily finger-marked or dulled by moisture in the atmosphere, so are best used for experimental work only. Cemented filters are usually made in two qualities, the best being of optically flat glass; however, for general use the others are very satisfactory. But the most popular filters are the dyed glass types. Some makes are hard-coated to

increase light-transmission and minimize the possibility of reflections in the optical system.

(This interesting article will, due to lack of space in this issue, be completed in the next issue).

FILTER FACTS

- *Filters modify the colour quality of transmitted light.*
- *A filter will have no effect on a sky that is overcast and sunless.*
- *A filter lightens objects of its own colour and darkens those of complementary colour.*
- *Over-exposure can nullify the effect of a filter.*
- *An orange filter clarifies distant landscape.*
- *A filter of doubtful quality will impair definition and be unreliable.*



How a colour filter works

SECRETARY

Mrs. Pam Smith

P.O. Box 2007,
Johannesburg.

CHAIRMAN OF DIVISIONS AND COMMITTEES

EXECUTIVE COMMITTEE

L. Luckhoff

135 Howard Avenue,
Benoni.

54-2788 H
45-6291 B

MOTION PICTURE DIVISION

K. Frankel APS (S.A.)

103 Mon Viso, 10th Street,
Killarney, Johannesburg.

41-1064 H
28-3320 B

TRANSPARENCY DIVISION

L. Luckhoff

135 Howard Avenue,
Benoni.

54-2788 H
45-6291 B

PRINT DIVISION

R. Owen FPS (S.A.)

18 Sterling Crescent,
Walmer, Port Elizabeth.

51-2668 H
31493 B

CHAIRMAN OF SPECIAL COMMITTEES

TAPE RECORDED LECTURES

A.L. Bevis Hon. PSSA APS (S.A.)

16 Gadshill Place,
Umbilo, Durban or
P.O. Box 1594, Durban.

35-9720 H

HONOURS AND AWARDS

G. Whittington-Jones APS (S.A.)

14 Windsor Lodge, Beach
Road, Fish Hoek, C.P.

82-2931 H

SALON CO-ORDINATOR

D.G. Basel

P.O. Box 20048,
Alkantrand, Pretoria. 0005

47-4357 H

EDITOR

I.S. Shepherd

21 Jacona Road,
Albemarle, Germiston. 1401.

34-6359 H

PUBLIC RELATIONS

Miss Bridgette Pacey-Tootal

67 Coronation Road,
Malvern, 4001.

44-2611 H

FILM LIBRARY

D. Churchman APS (S.A.)

207 Cadogan Avenue,
Mondeor, Johannesburg.

59-1209 H

REGIONAL REPRESENTATIVES DIRECTOR

B. Wilkins FPS (S.A.)

201 J.B.S. Bldg., Main St,
Port Elizabeth.

51-1738 H
23826 B

ARCHIVES

N. Cowan APS (S.A.)

c/o Bensusan Photographic
Museum, 17 Empire Road,
Parktown, Johannesburg.

44-6610 B
44-0771 H